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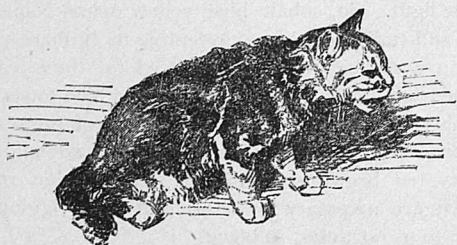
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PHOTOGRAPH PAINTING IN OILS.

A PHOTOGRAPH well painted in oils becomes a valuable portrait, and is as secure from the ravages of time as any other oil-painting.

With oils one may modify and improve almost anything that may, in an incidental way, be objectionable in a picture, only be sure to avoid making changes that are not desired. The duplicate picture is now needed



even more than when you are working in water-colors. In laying on the first color, one can, of course, follow the lines and shades that are under the hand, but very soon constant reference must be made to the duplicate. If

delicate are the little peculiarities of outline and shade—those that affect the nose and mouth, for instance.

Although one may work in a bolder way on a life-size solar print more knowledge of technique is required; for, with respect to texture and finish, a solar print painted in oils should be fully equal to a portrait painted directly from life.

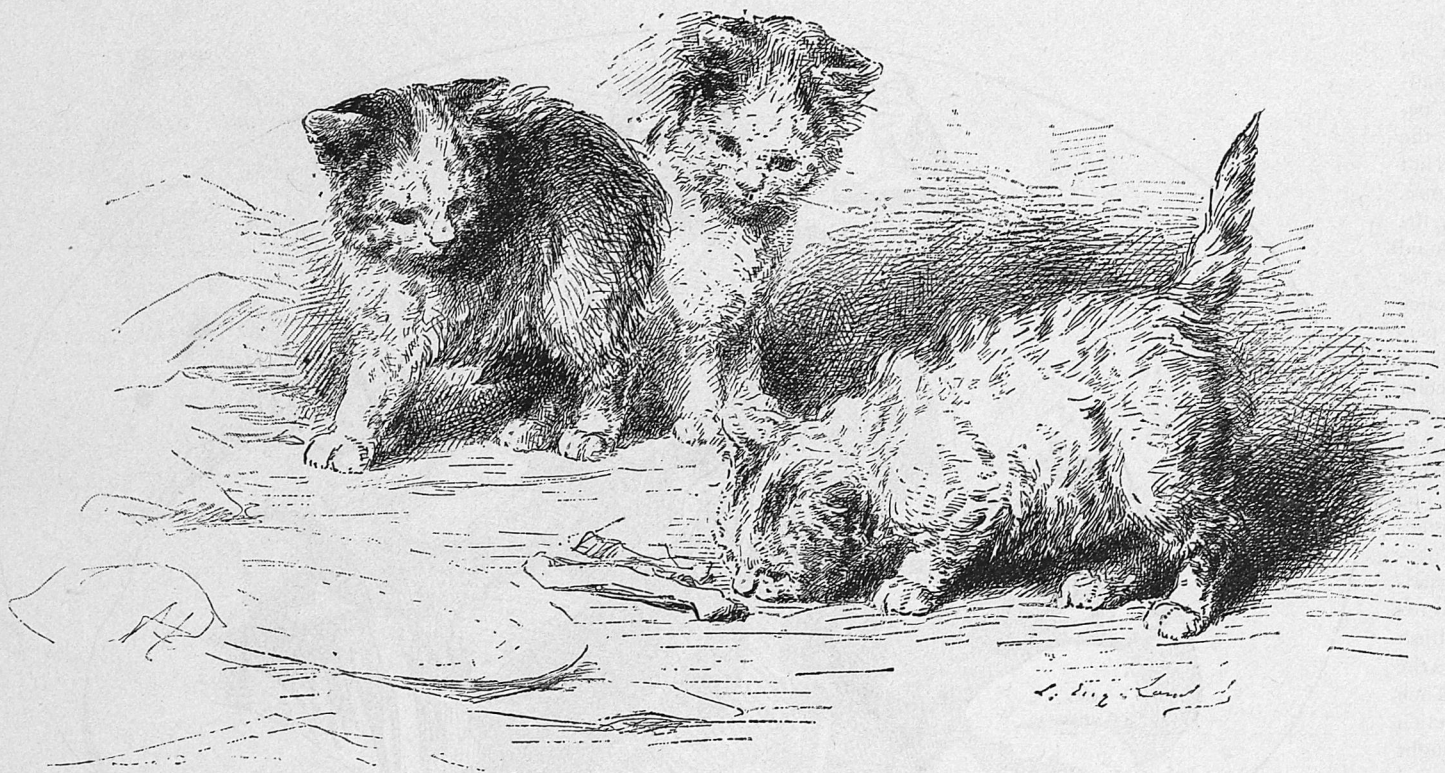
If the subject is living there should be at least two short sittings for the painting. The artist must become familiar with the coloring required, and then, when it is time for the third painting, he should place the subject in a light corresponding as nearly as possible with that in which the photograph was taken and work from life. If time and conditions make the subject appear very different from the photograph be careful about compromising. If your object is to paint the photograph, you are committed to it, and you only study the subject for the sake of color and, perhaps, further expression of character.

A small photograph mounted in the ordinary way should have thin gum-arabic water or white of egg passed over it to keep the oil from being absorbed too much. The white of egg is safer, for if the gum water is too thick it will crack and cleave. When the surface

from a copy by. I am much better pleased that they should spy out things of that kind than to see an eye half an inch out of its place, or a nose out of drawing when viewed at a proper distance. I don't think it



would be more ridiculous for a person to put his nose close to the canvas and say the colors smell offensive than to say how rough the paint is." Sir Godfrey Kneller used to say "pictures were not made to smell of."



you are painting a small picture, use a duplicate of the same size, but in painting a solar print the photograph from which it is copied, however small it may be, must serve as a duplicate. Even if you had a second solar print, the shade and finish would not be perfect as in

is dry oil with raw linseed or pale drying oil before beginning to paint. Solar prints mounted on canvas merely need the oil.

As to the palette and the method of working—from the first painting to the last—the reader may follow the directions given under the head of "Portrait-Painting," in The Art Amateur of January, February and March, 1887. The camera has done the preliminary work—sketched in the likeness, indicated every shade, and the painting in oils is essentially portrait-painting.

GAINSBOROUGH wrote as follows to a client who had criticised a portrait sent home to him: "You please me



the small picture, and it would not answer the purpose.

Extreme nicety of touch is required in small pictures. A variation of a hair's breadth may alter a likeness so

much by saying that no other fault is found in your picture than the roughness of the surface, for that part being of use in giving force to the effect at a proper distance, and what a judge of painting knows an original

Art Notes and Hints.

[Selected from Madame Cavé's "Manual of [Water] Color."—G. P. Putnam's Sons.]

THOSE who paint in oils make a wise beginning by making copies from water-colors. The manner of painting being different they do not run the risk of borrowing the touch of another; their touch must belong to them, provided they are to have one.

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REMEMBER that crude lakes, however dark they may be, always advance. Transparent colors recede only in glazing over grays.

* * *

A BRUSH to be good must be elastic—that is, when it has been wet and worked into a point against the rim of the glass the point should always readjust itself when turned to the right or the left. Short and thick brushes especially possess this quality, and their points, although very fine, are firm and springy. A good brush may be used both for drawing an eye and making a sky. It is better, however, to keep the old ones for making the skies and backgrounds, so as to spare the points of the new ones,



BLOND hair is modelled with a very light tone of ivory black and indigo. Sometimes the ivory black will suffice, sometimes the indigo. You pass over it a general tone of Naples yellow or yellow ochre. When the general tone, which is the tone of the light, is made by yellow ochre, the shadows are produced by lake and Naples yellow; and when it is made by Naples yellow, we must, in order to draw the colors, employ yellow ochre and Italian earth.

* * *

FOR chestnut hair, Naples yellow, lake, and even cobalt blue are introduced into the general tone, and, in the shadows, Italian earth mixed with these first tones.

* * *

VERY black hair, the lights of which are blue, is made with warm tints, such as Sienna, lake, bitumen. The general tone is made with indigo, and the shadows touched up with Italian earth and lake.

* * *

PROJECTED shadows should be in harmony with the object on which they fall. On a yellow inlaid floor they are prepared with yellow; on the grass, like green; and so on. You know how important it is that the shadow should belong to the ground and not to the figure. Otherwise, the figure would be glued to the ground. Notice when a person is walking that the color of his shadow varies with that of the ground on which he walks. Sometimes the projected shadow is reflected by the object which gives the light. Then the reflection must be sought for and applied accurately, either by picking out or by passing a bright tone over a bold one.

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WHEN the background of a picture is so far off that we no longer distinguish the color—for instance, when an open door resembles the opening of a cellar—this dark tone is made with cobalt blue and red brown or with indigo and vermillion. These same tones are used for the dark backgrounds of the landscape because they are vigorous without being black, and are consequently airy, and stand back from the foreground.

* * *

NEARLY all painters are in the habit of making their sketch very small in order to take in the ensemble at a glance; this is an excellent rule, and I have always been astonished that the idea of making pupils begin by drawing from small models has not occurred to all the professors as it has to our great artist, M. Ingres. In fact, by practising at first with small proportions, we acquire the knowledge of masses before that of details, we catch more quickly the fittings and jointings; that is to say, we know how to put a hand on an arm, to put an eye in its place, before studying the hand and the eye separately in all their details. What an odd idea to teach a pupil how to draw an eye, a nose, a mouth, detached from the head! Why not also make the beginner draw the nails of the hands and feet by themselves?

I ONCE overheard the following dialogue: "Do you draw and paint, Miss D—?" "Well, no, not much; but I sketch a little." Deluded young lady! To sketch rapidly and well, in the true sense of the word, requires a master's hand, and is the outcome of patient study, resulting in the proper application of the knowledge derived from such study; and, until one has gone through some training, it is absurd to attempt sketching from nature. What would any one think of the man who, mounting a horse for the first time in his life, rode him to hounds. Yet the case would be somewhat similar. There is an old adage, and a true one, that says: "You must learn to walk before you can run."

* * *

A STUDIO cannot be too highly ornamented. Modern artists who aspire to become colorists surround themselves with works of art, beautiful fabrics, rare pieces of furniture. None but the studios of pupils are bare, decorated with an eternal green or chocolate background. Thus, what is beheld in the first portraits which emanate from their hands? The green or chocolate background which for so many years they have had before their eyes. Is that the way to teach them the value of colors, a

YOU know that the very distant mountains and trees in the landscape are sometimes very blue; they are painted with cobalt blue or ultramarine. If they are greenish blue, we add a little Naples yellow; if they are greenish yellow, a little yellow ochre or Italian earth. For the distant tones cobalt green may also be mixed with red brown with good success. Transparent colors do not suit the background of a landscape. When the foliage of a tree in the foreground stands out boldly against the sky the contour is never crude green, even in the light. So, cobalt blue, yellow ochre, Naples yellow, and Italian earth are preferable to brilliant yellows and greens, which must be reserved for the foreground of the tree. With regard to those bold blue tones which we observe in forests or on the horizon of the sea, they are prepared with cobalt blue or indigo, adding, if necessary, red brown or vermillion. Cobalt blue and red brown are necessary for ships and their rigging, that seem to us, at times, so black.

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THE most skilful water-colorists do them (skies) only in fear and trembling. We must, with the same stroke of the brush, hit both the form and the

color. A sky retouched is a sky spoiled. The white of the paper being reserved for the clouds the main point is to hit accurately the design of the contour while making the ground of the sky, and the ground should be free from spots. You see that the entire difficulty lies in the execution.

* * *

THE more I find it bad to copy oil-paintings in oils the more I find it useful to copy them in water-colors. Here is my reason: oil-colors are forbidding. There are pictures that time has rendered absurd, incomprehensible — where green has taken the place of blue,

yellow of white, black of red. Those are not the ones you will copy. But there are also some in which time has happily blended the tones, and which remain worthy of the masters who painted them. Still, a certain coating has collected on them which veils the colors, and deceives the copyist by giving him a false gamut. His judgment then errs in the presence of nature, and he makes conventional color. As his painting becomes, in time, coated in the same way, before many years it will be as black as the pictures of a century, pictures painted with colors of a good quality, very light, very blond, and which, nevertheless, have not escaped the misfortune of blackening. As water-colors, on the contrary, blanch, they can be made vigorous. They will become clearer by the very nature of their colors, which are transparent on paper.

* * *

I SHALL always say to young girls who are intending to marry: Select water-colors, because you will never give them up, because they are cleanly work, because you can paint an hour, a half-hour. The palette is always ready, and does not dry, while oil-painting calls for at least three hours without interruption, and the palette when once changed is lost unless used.



CEILING PAINTING BY BONNAT IN THE COURT OF ASSIZES, IN THE PALAIS DE JUSTICE, PARIS.

thing so necessary? In my studio, which is ornamented, the lay figure is always dressed in beautiful costumes, and the pupils are required to render in black the value of each color. Thus, engravings could be made from their studies, so well are the white, green, red, and black understood.

* * *

THE art of dress is the first step in the art of painting. By the way in which a woman wears colors we can see whether she has the feeling of a colorist. Not everybody has it. For instance, pink and blue are the fashion—all the women wear them; well, those who put blue bows on a rose-colored dress have an ordinary look; precisely, on the other hand, those who wear pink roses on a blue dress have a distingué look. Why is that? Nature has given us this lesson in harmony. It is the roses that stand out against the sky. Whence the principle: A little pink on a great deal of blue. The observing eye, the colorist, feels this without knowing why. He also knows that green harmonizes with all shades, because all flowers have green leaves. Finally, green and blue—that is to say, the pure colors—do not go together. Observe nature. She will give you few blue flowers, and their leaves are never of a free green.



BRETON PEASANT. FACSIMILE OF A PENCIL STUDY BY JULES BRETON.